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old brother his baritone horn bigger than himself; the older brother, an ante-Boehm flute; his sisters, various antiquated styles of banjos and guitars; and so on *ad infinitum*. A host of anxious, appealing, loving, would-be musicians are clamoring all about us for help, and to be taught how to express their purest of emo-

tions, together with their companions, in a little glorified group called "our orchestra".

Knowing what this means to these under our charge—both now and afterwards—we must not refuse. It is very plain that we must make ready to serve well this need in our schools.

The High School Chorus

By T. P. Giddings, Minneapolis, Minnesota.

The principal thing in high school music is, or should be, the chorus. It should be the best and most useful part of the whole music system but it is to be feared that it seldom fulfills its proper function.

The chorus is the instrument by which music is taught to every one in the school. To be effective the chorus should be a large one and every pupil in the school should be in it. There should never be anything elective about the high school chorus. There may be a number in the school who think they cannot or do not want to sing. These should all be in the chorus. They will learn something by being in the chorus and doing what they can. They will get much by simply hearing the fine things the chorus is singing and also from the lessons in appreciation that should be given to the whole chorus at frequent intervals.

There is another lesson to be learned in the chorus even greater than the music. It is the lesson of co-operation. In his other studies what the pupil will get out of it himself is the incentive. All his other education tends to make him selfish. Seldom is the pupil taught the great lesson of helping someone else. More

seldom still is he taught to labor for the common good. In the chorus this can be brought out in a very practical way. Each must do his share so that all members may get the benefit of the chorus, so that the chorus may benefit the school and community. In all this the pupil labors for the good of all and this fact should be kept constantly before him. The world needs people trained to ask "What can I do for the Community" and not "What do I get out of it?" Our schools must be changed to fit this need.

If the above does not convince that the compulsory way is the best let me relate two experiences that befell me some months ago.

Last year I had the privilege of being present at a rehearsal of Verdi's Requiem by the high school of one of Boston's suburbs. There were 650 pupils in the chorus. Whether it was the whole school or not I do not remember but I do remember being told that music was compulsory in the high school and that every pupil in the school had learned the selection. This school learned and gave one of the big choral works each year. They gave it in Boston with soloists and orchestra. The leader

was a big, husky, fellow whose years were many and whose energy enormous, a regular steam engine in human form. It was an inspiration to be present on such an occasion.

In this school the chorus took its rightful place. Chorus music was required of all but there was no need of driving the students into it. They had to be driven out instead. Why? They were doing something worth while and every student in the school knew it. The music they studied was big music and it had an instrument that could interpret it, a big chorus, so the members got the good of it.

Two days later I sat on the platform of a high school auditorium in a large city. The principal assured me that the music teacher might be there, (it was his regular day,) if he had no other engagement. He arrived half a minute ahead of his class. He was also a big husky fellow but the fire of enthusiasm was not apparent in his eye. This high school had an enrollment of over 1800.

The class entered. They were all seniors and were preparing a number for the graduating program. There were sixty sopranos, ten altos and two basses. No tenors. They simply left the tenor part out of the four part arrangement of the simple song they were singing. This song had three stanzas of about sixteen measures each and the music was the same for all the stanzas. The teacher informed us that these pupils had worked on this song two lessons previously. This was all the work they did in this forty-five minute period. They sang it over and over, amiably enough, though how

they endured the ceaseless repetition I could not imagine till I harked back to the visits I had made to the grades in that same city. They were used to it. I did not stay for a second dose. Every pupil sang all the time. They did not need to look at the music. The two basses quietly matched pennies and one girl embroidered unrebuked on the front seat. She at least had something to show for the time she had put in.

Why is it that most high schools use the optional plan when dealing with the music? High schools require other studies, why not music? I know all about the cry that pupils should do what they are interested in but does any subject in the high school rest entirely on the interest it creates. Not that any one knows of. So why must music? And besides there is never interest in anything till all other interests are shut out.

The real reasons are these. The optional plan is the little easy, simple way. The big hard way is the compulsory plan. But when done the results are magnificently well worth the effort.

If the discipline of a high school is weak, and it often is, the music makes this lack of discipline stick out like a sore thumb. That is why the high school principals hate it. If the supervisor is weak it is worse. Big high school choruses are hard to manage but every thing worth while in this world is apt to be hard work.

If the supervisor has brought pupils into the high school that can read music the work is easy. If the high school chorus is poor the school management better look into the grade music work and find out why.